

E.8.





E. 8

B. 8

On





Handwritten notes at the bottom of the page:

Handwritten text in Arabic script.

La Trinité  
le 10 Mars  
1844  
à 10  
à 10  
à 10  
à 10

1891



La Tramba della Divina  
Misericordia  
del Barone.

a. d. m. m.  
due quattri.



Il Barone di Tramba è per la salute di tutti i figli.

*La Terza della Divina Misericordia. A 4. Voci con V.*

A handwritten musical score on aged paper, featuring eight staves of music. The notation is in a historical style, likely from the 17th or 18th century. The first staff begins with a treble clef and a 3/2 time signature. The second staff has a treble clef and a 3/2 time signature, with the word 'DEUTERONA' written below it. The third staff has a treble clef and a 3/2 time signature. The fourth staff has a treble clef and a 3/2 time signature, with the word 'Vincere' written above it. The fifth staff has a treble clef and a 3/2 time signature, with the word 'Finis' written above it. The sixth staff has a treble clef and a 3/2 time signature. The seventh staff has a treble clef and a 3/2 time signature. The eighth staff has a treble clef and a 3/2 time signature. The music is written in a single system, with the staves connected by a brace on the left side. The notation includes various note values, rests, and bar lines. The paper shows signs of age, including discoloration and some wear.



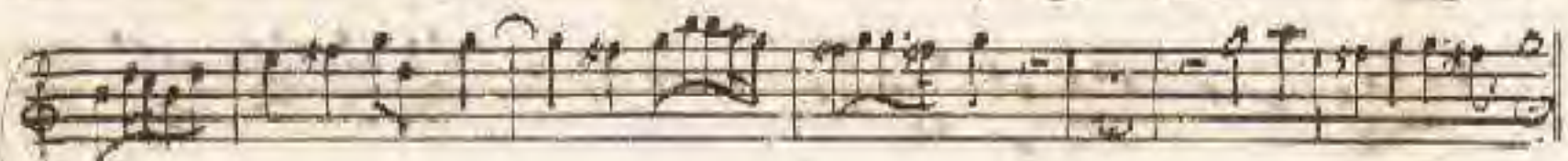
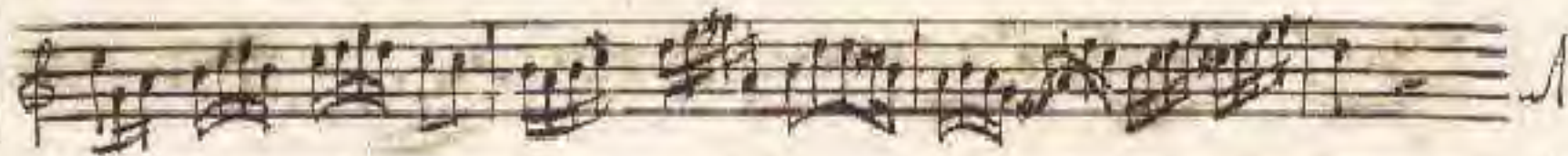
*Allegro*

This is a handwritten musical score for a piano piece, consisting of eight staves. The tempo is marked *Allegro* at the top. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a bass clef and a key signature of one flat (B-flat). The third staff begins with a treble clef and a key signature of one flat (B-flat). The fourth staff begins with a bass clef and a key signature of one flat (B-flat). The fifth staff begins with a treble clef and a key signature of one flat (B-flat). The sixth staff begins with a bass clef and a key signature of one flat (B-flat). The seventh staff begins with a treble clef and a key signature of one flat (B-flat). The eighth staff begins with a bass clef and a key signature of one flat (B-flat). The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical notation. The paper is aged and shows some staining and wear.









550

Caro.



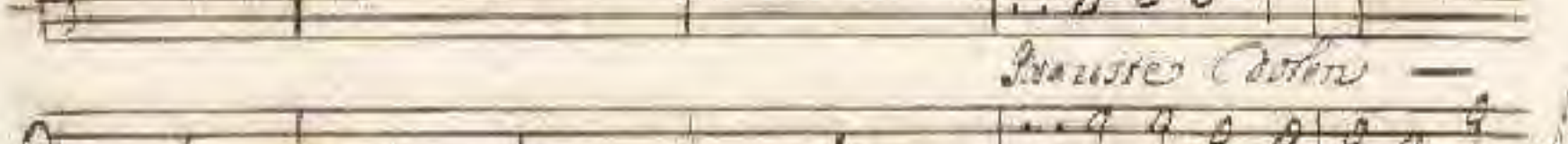
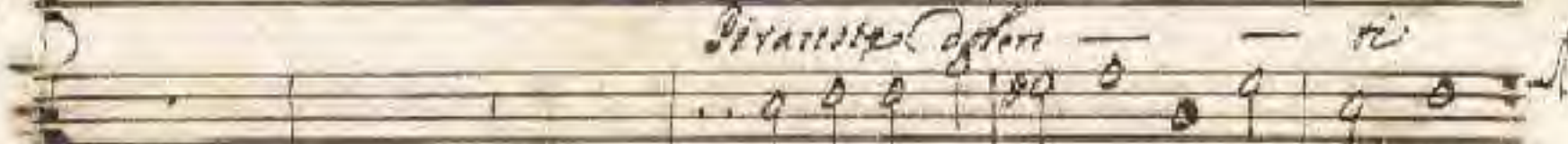
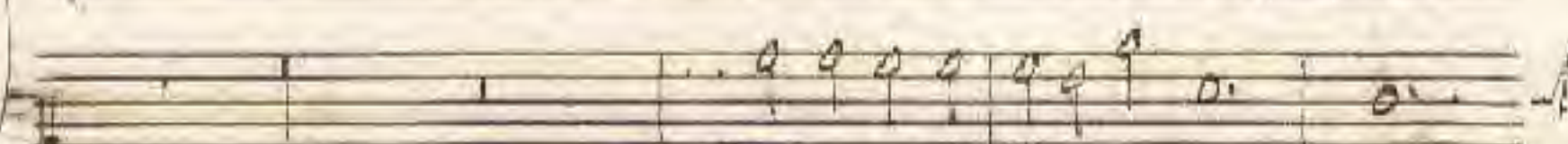
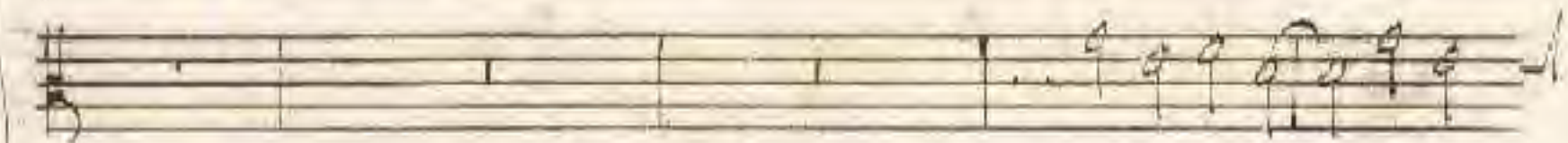
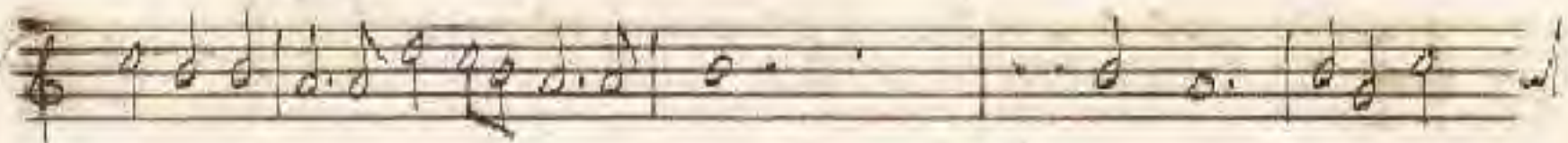
Handwritten musical score for a choir, featuring ten staves of music. The notation includes various note values (half notes, quarter notes, eighth notes) and rests. The lyrics are written in Italian, with some words appearing on multiple staves. The score is organized into two main sections, each with a bracketed group of staves. The first section includes the lyrics "Mortali vicini" and "Mortali pietà". The second section includes the lyrics "Mortali pietà". The handwriting is in a cursive style, typical of 18th or 19th-century musical manuscripts.

*Coro d'Anime*

*Mortali vicini* — *Mortali pietà*

*Mortali pietà* — *Mortali pietà*





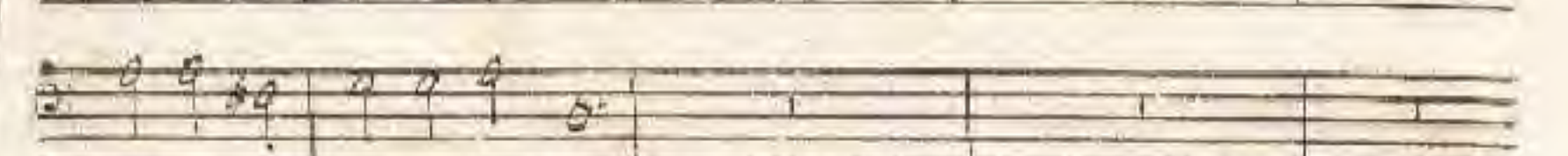
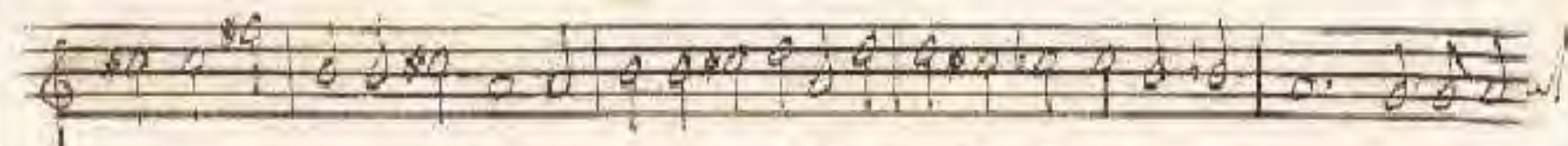


S-au născut din - te dolen - te de furtie co -  
 - te dinăstă dolen - te de furtie co -  
 - te dinăstă dolen - te de furtie co -  
 - te dinăstă dolen - te de furtie co -

211 212  
 213 214

7 76 4 9 6 6 76 5 4 4





*ri' annua la*





*opera mia pur fia le pe — ne*

*ci assicura la speme mia pur fia le pe — ni mia pur fia le*

*Ci assicura la speme mia pur fia le pe —*

*ci assicura la speme mia pur fia le pe —*

769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000





Handwritten musical score with lyrics in Italian. The lyrics are: *ma pur fia te pe - ne non cessa non* and *pe - ne ma pur fia te pe - ne non cessa non*. The music is written on a single staff with a treble clef and a key signature of one flat (B-flat). The notes are mostly quarter and eighth notes, with some rests. The lyrics are written below the notes.

74 75 76 77 78 79 80





*Cessa il dolor da tanti martor chi mai ne trarrà? Mortali pietà mortali pie-*

*cessa il dolor da tanti martor chi mai ne trarrà? mortali pietà pie-*

*cessa il dolor da tanti martor chi mai ne trarrà? mortali pietà pie-*

*cessa il dolor da tanti martor chi mai ne trarrà? mortali pietà pie-*



A handwritten musical score on aged paper, featuring ten staves. The notation is in a historical style, with various note values and rests. The lyrics are written in Italian, with some words appearing on multiple staves. The score is organized into two main sections, each containing five staves. The first section starts with a treble clef and a key signature of one flat. The second section starts with a bass clef and a key signature of one flat. The lyrics are: "Scrisperati vi -", "uenti uisite per uisite con questi", "ta mortali pietà", "fletate accento ui chiedono me-", "ta mortali pietà", "cò far - ma purganti".

Scrisperati vi -

uenti uisite per uisite con questi

ta mortali pietà

ta mortali pietà fletate accento ui chiedono me-

ta mortali pietà

ta mortali pietà cò far - ma purganti



Dentro globi fumanti in sé pensato ecco l'acqua macchie di

colpo in mar di fuoco *Vivace* Sincera con dal serivo - sempre -

meteo del do - lo - re se di

caccia più il core uera brama del gel che il suo martire uera



brama del Ciel che il lor martire      ma se un neppitossi a lor

gustate uccelli — — — pidi sette Ah che in emper-

na — si Epuloni? D'Inferno un di fare — te non

manca alle Dolenti il nido — ro del Ciel



*Volare come d'un alma tormentata l'Angelo tu -*

*l'ave in solai detto del supremo motor per un gl'affer - ti*

*Vivace*

*Angelo*



Handwritten musical score on aged paper, featuring ten staves. The first four staves are grouped by a brace on the left. The fifth and sixth staves are also grouped by a brace. The seventh staff contains the lyrics "Glorie da cui partore ogni bene ogni bene ogni be - ne". The eighth and ninth staves are grouped by a brace. The music is written in a historical style with various note values and clefs.



Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are written in Italian.

*Ad un Alma tormentata di un alma tormentata più da*

400 5 54

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are written in Italian.

*te ne di, negata la pietà che si so im-*



Handwritten musical score for the first system. It consists of four staves. The top two staves are for a vocal part, with a treble clef on the first and a bass clef on the second. The bottom two staves are for a piano accompaniment, with a bass clef on the third and a treble clef on the fourth. The lyrics are written in Italian cursive script across the staves.

*più tosto ad un alma tormentata più da te non si negata*

Handwritten musical score for the second system. It continues the four-staff format from the first system. The lyrics are written in Italian cursive script across the staves.

*la pilla — — che si do impior*



Handwritten musical score for the first system. It consists of a vocal line (soprano and alto staves) and a piano accompaniment (tenor and bass staves). The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment provides a harmonic foundation with chords and moving lines.

*Tu tamen i somno bene dolce speni dolce speni che vi è*

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The vocal line has a rest, followed by another melodic phrase. The piano accompaniment continues with harmonic support.

*Ora della pie-tà che non cor sue colpe piange che non*



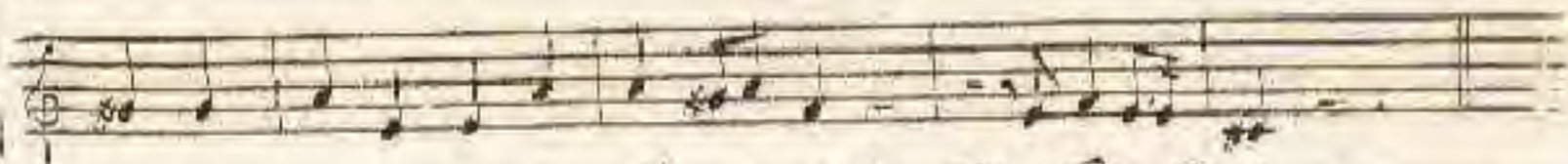
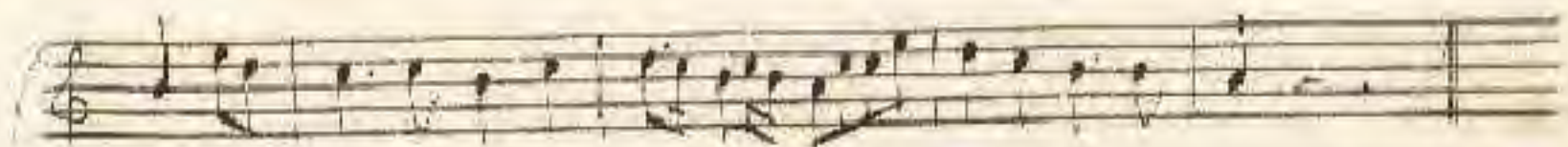
cor che colpe piange tuo vigor al fin si frange e'l peccato negar non

455 5 6

sì negar non si che se un cor me colpe piange tuo vigor al fin si

45







Cognosce meo Dio à un alma pensiva à un alma pensiva che

Già ti ha - di si se si si mio de -

io Amato mio be - ne videri alle pe -

ne videri alle pece videri alle



pena che al fin si per- ti in te, che con- do fra nel

mar del mio duol nel mar del mio duol guidami al se - do.

Con somiglianti note semplici e alla

giti del dol gianti la - nima abbandonata e mentre vi





*fuori Indurato inerte la divina pietade a suoi martiri*



*Da quei superbi giri quel Dio che è tutto Amore con tai detti con-*



*colui il suo dolo — re* *Giungere è mirabile*



*lenta se me non al mio sen non ho di fero è di maggiore al*



*Vivace*

*Largo*

roves ma ai progetti del mortal son morte certa minaccia d'uso vi -

*Vivace*

gov sol perché a Herdes è a chi chiede merca vinto vinto si vende.

71

*Ritmo*



Handwritten musical score on aged paper, featuring six systems of staves. The first five systems are instrumental, with the first four systems grouped by a brace on the left. The fifth system includes the word *Breve* written above the staff. The sixth system contains the Italian lyrics *spazio di pochi momenti si rimane alma fida a soggar a* written below the staff.



— sof- fiv al teoro d'etere con- — ti ti fia

scorra di fiero martir

fieri — ti ti fia scorra di fiero martir.

Gave carea eoce care carea care carea



si ch' in sen mi annuata Dolce speme d'eterno pacer

Dolce speme d'eterno pacer

entra il reo Di frange spietate qual fenice rinasci al go-

qual fenice rinasci al go-



*Dox caru caru uoce caro caro caro caro uoce et in manu*

*uoce uoce et in manu*

*et in manu*

*et in manu*



*Anima*  $\text{H} \text{ } \frac{3}{2}$  *Soffro e spero a un cor che prega*

*Dio*  $\text{C} \text{ } \frac{3}{2}$  *Soffro e spero a un cor che prega chi per l'uomo pe-*

*chi per l'uomo perì nulla nulla mai nie-ga-*

*nè per l'uomo perì nulla nulla mai niega-*

*Festo*  $\text{H} \text{ } \frac{3}{2}$  *Questi all'anima languente entro a quel cieco orrore*



*Esultate Divin per — se visto — vi*

*Qua cetante inuia colme di santo zelo supplicanti*

*ucci al Re del Cielo ch' al fin dalla pietra commosso è*

*vinto* *La vittoria alle penne le piume con ten —*



si la vittima al goder con questi a - cetti.

*Trance*

*Finor*



*Vivace*  
 Die { *Piedi a cavata questo seno che se me-nato*

*fui che per se me-nato fui* *Era nel*

*bagno di fiamme roventi già nel bagno di fiamme roventi Das colpi ro-*

*centi puzza m'indaga mia bella sei sei*



*Riedi o cava a questo seno viedi o cava a questo*

*seno che y: se me-nato fu che y: se me-nato fu*

*Si replica il Ritto di sopra*

*se già forni a me rilette De-mi ever creato il vero mio che*







*Spago l'ho di lessio concesso m'ha fe* *si si si si si*

*di tua m'ha* *Pa se non bene sar-*

*fratto alle pene mai più m'allonta* *no* *Chi confida nel*

*Sti - mai spem in vano* *Forz dai fermarsi*



*Spem di colà giù l'alma perante agli occhi nostri pre-*

*gias il voto e al suo signore unita con immortali sem-*

*pre se sin nova languir po-eva mai sem-pre Al suo festoso so-*

*vivo Vede il sol brillar gl'occhi il bel ges-su in nella gloria*



Aggias que ferit mai parte inundo solo gressi spiritus be-

*Adagio*  
 ati fan rimembrar di questi suoi il so - lo.



*Segue il Coro d'Angeli*



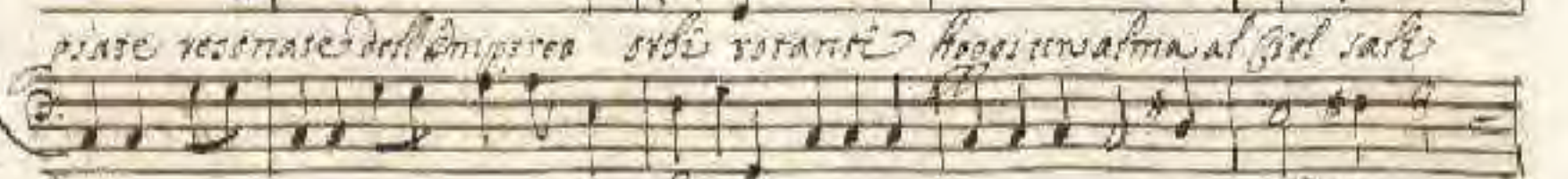
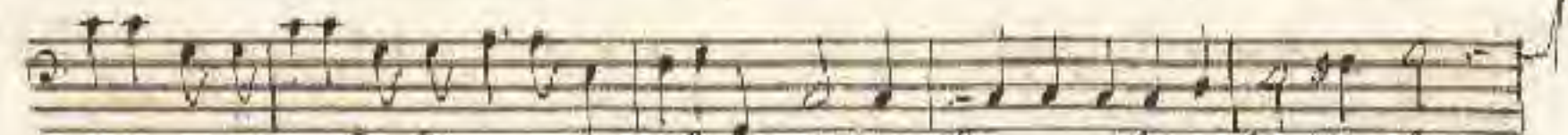
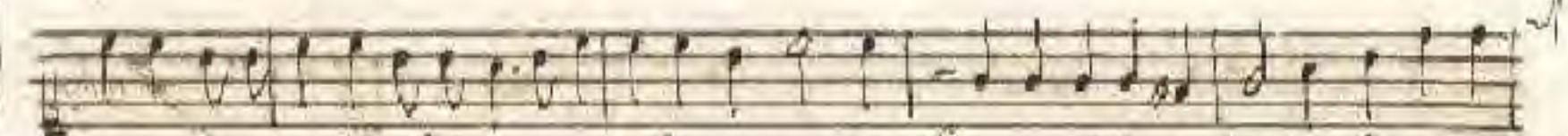
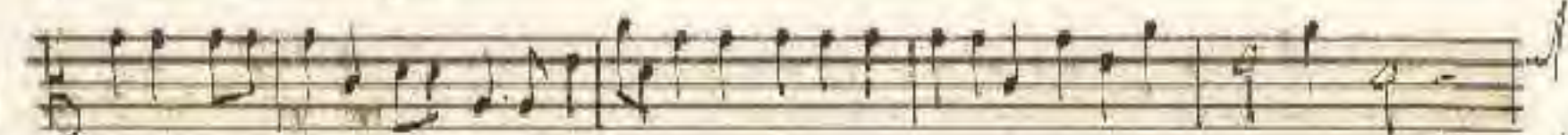
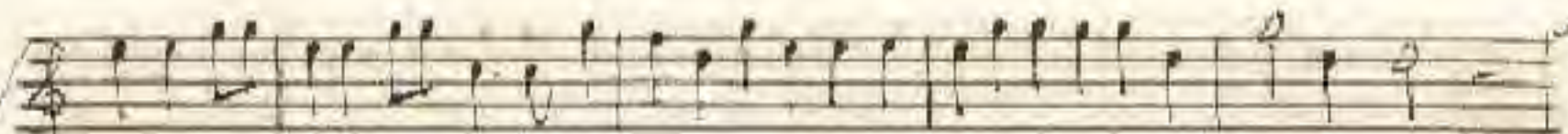


*In gaudiis et cantibus* *festegeeate resonate gaudete*

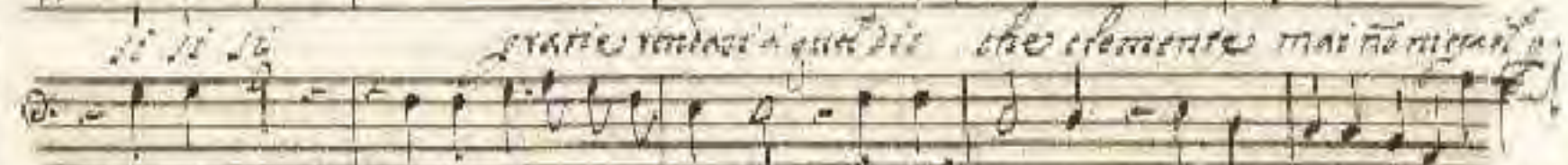
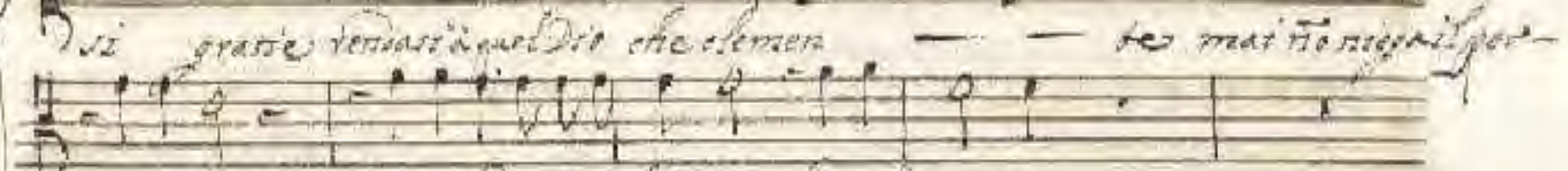
*In gaudiis et cantibus* *festegeeate resonate gaudete*

*Adagio*

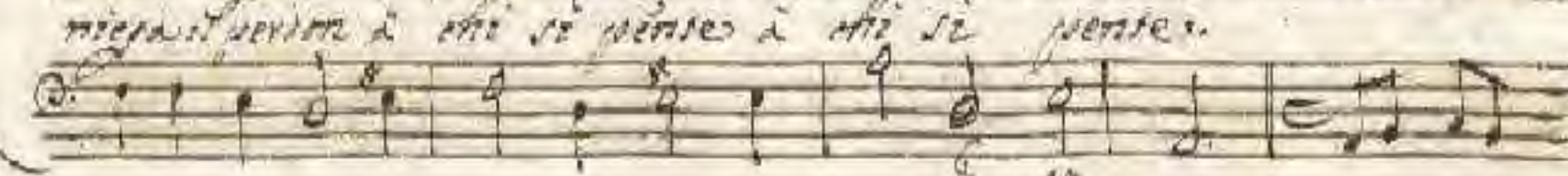
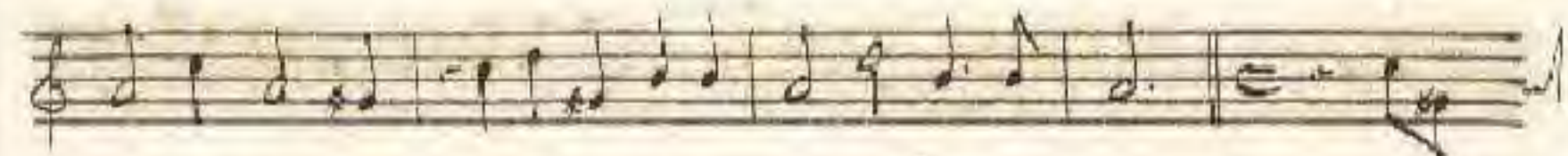














Handwritten musical score on a single page, featuring seven staves. The first three staves contain dense, complex musical notation with many beamed notes and slurs. The middle three staves are empty, showing only the five-line structure and clefs. The seventh staff contains musical notation similar to the first three. A large bracket on the left side groups the first three staves and the seventh staff. The page is numbered '22' at the bottom center.







Quindi appren- di o mortale a esercitar pietà verso te stesso

parta nell'.

parta nell'.



A handwritten musical score on ten staves. The first four staves are instrumental, featuring complex chordal textures. The fifth staff begins with the lyrics "corra nell'Al" and "ma porta nell'Al". The sixth staff continues with "corra nell'Al" and "ma porta nell'Al". The seventh staff includes the lyrics "ma porta nell'Altra impresso". The eighth staff has the lyrics "Al" and "ma porta nell'Al". The final two staves are instrumental. The manuscript is written in dark ink on aged, slightly discolored paper.

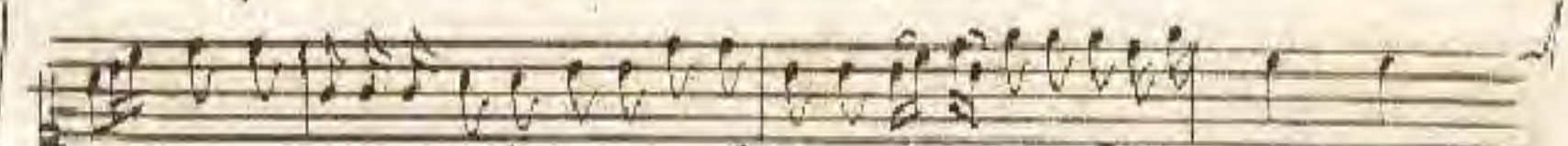
corra nell'Al — ma porta nell'Al —

corra nell'Al — ma porta nell'Al

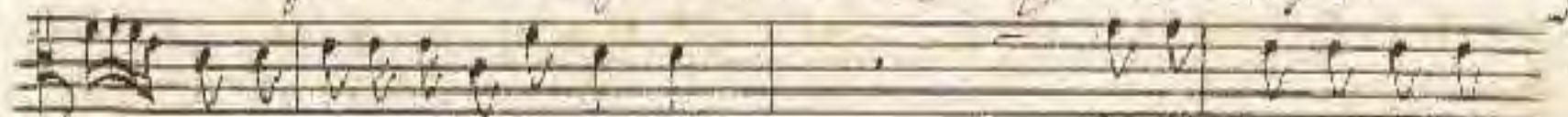
ma porta nell'Altra impresso

Al — ma porta nell'Al —

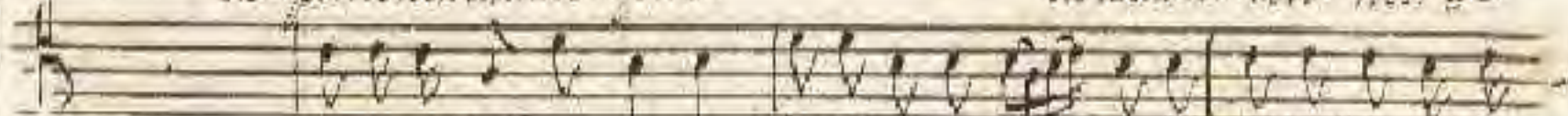




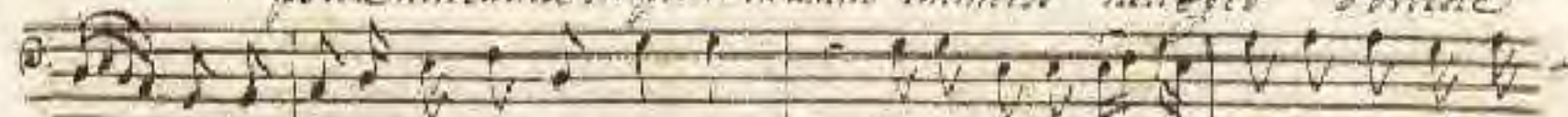
ma porta nell'Alma impura ch'anche immorsa nell'ego Vorrade



ma porta nell'Alma impura ch'anche immorsa nell'Al-



porta nell'Alma impura ch'anche immorsa nell'ego Vorrade



ma porta nell'Alma impura ch'anche immorsa nell'ego Vorrade





pour se unir y être en-fort — et ensermer de un Dieu va  
 pour deviner ce que par se unir y être en-fort ensermer de un Dieu va  
 ce que par se unir y être en-fort ensermer de un Dieu va  
 ce que par se unir y être en-fort et ensermer de un Dieu va



Cielo il porto.

Cielo il porto.

Cielo il porto.

Cielo il porto.

Fine della Pa. Parte



Seconda Parte

A handwritten musical score on aged paper, titled "Seconda Parte". The score is written in brown ink and consists of eight staves. The first four staves are grouped by a large left-facing curly brace, and the last four staves are grouped by another large left-facing curly brace. The notation includes various musical symbols such as clefs, time signatures, and note values. The first staff begins with a treble clef and a common time signature. The notation is dense and includes many accidentals. There are some handwritten annotations in the margins, including a small "f" in the first margin and a "C" in the second. The paper shows signs of age, with some staining and wear along the edges.



*Chorus*

*Coro d'Anime* Quando mai cesseran le nostre pene hanno fine i nostri guai?

Quando mai cesseran le nostre pene hanno fine i nostri guai?



quanto quanto mai?

quanto quanto mai?



*Organo.*

Handwritten musical score for organ, consisting of four staves. The first staff has a treble clef and a 12-measure rest. The second staff has a treble clef and a 12-measure rest. The third staff has a treble clef and a 12-measure rest. The fourth staff has a bass clef and contains musical notation with various notes and rests.

Handwritten musical score for voice and piano, consisting of four staves. The first staff has a treble clef and a 12-measure rest. The second staff has a treble clef and a 12-measure rest. The third staff has a treble clef and contains musical notation with various notes and rests. The fourth staff has a bass clef and contains musical notation with various notes and rests. The lyrics "Stilla - te per stilla" are written below the third staff.



*Colore — si Colore — si miei fer — mi Di*

*Lagrime e humer ser — bide ser —*



Handwritten musical score for the first system, consisting of five staves. The first four staves contain musical notation, and the fifth staff has the lyrics "bede frumt" written above it.

Handwritten musical score for the second system, consisting of five staves. The first four staves contain musical notation, and the fifth staff has the lyrics "Sta fere formen" and "re mai" written above it.



Handwritten musical score for the first system. It consists of four staves. The top two staves are for a vocal part, and the bottom two are for a piano accompaniment. The lyrics are written in Italian.

*per l'affanno e il dolor s'ha po-  
sta la pelle morte*

Handwritten musical score for the second system. It consists of four staves. The top two staves are for a vocal part, and the bottom two are for a piano accompaniment. The lyrics are written in Italian.

*mi affetti spenti e il dolor s'ha po-  
sta la pelle morte*



no ha nella morte mia affetti sperti

Segno senza violente



*largo*



*l'amarzar l'altre fante che mi conviano al cor di pie-*



*ti st' poche stille Da te chiede il mio do- lor Da te chiede il mio do-*

*lor*



*che farai ingrato ne- vede ne- gherai à chi*



*tutto ti dice po — ca m'ha — De l'è la sinf*



Handwritten musical score for the first system, featuring three staves. The top two staves are joined by a brace and contain complex, dense notation with many beamed notes. The third staff, below the brace, contains a single melodic line. The label *Sinf.* is written below the third staff. The system concludes with a double bar line.

Handwritten musical score for the second system, featuring three staves. The top two staves are joined by a brace and contain complex, dense notation with many beamed notes. The third staff, below the brace, contains a single melodic line. The system concludes with a double bar line.

*Segue il Coro d'Anime*



*Coro d'aprime*

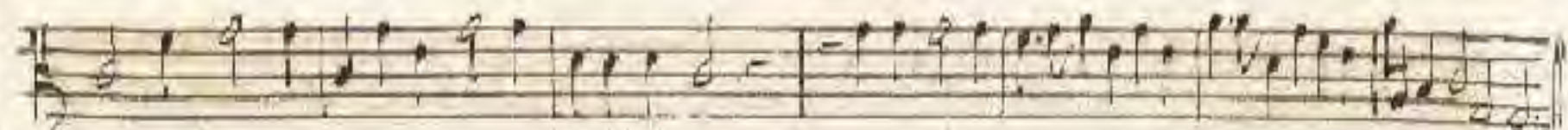
*Coro uà chi al mondo negò pietà agl'estinti non spera più nè non spera più nè no*

*Coro uà chi al mondo negò pietà agl'estinti non spera più nè non spera più nè no*

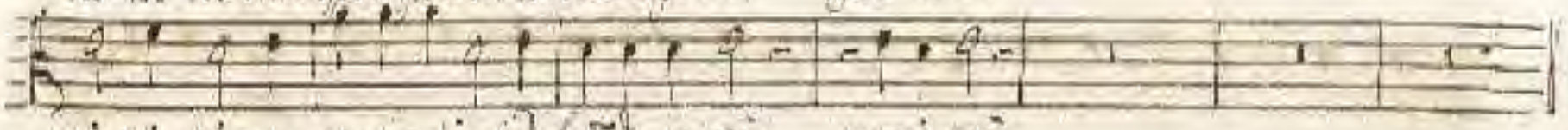
*Coro uà chi al mondo negò pietà agl'estinti non spera più nè no*

*Coro uà chi al mondo negò pietà agl'estinti non spera più nè no*





no no no non spera più di salvarci presto così via



no no no non spera più di salvarci presto così via



no no no non spera più di salvarci presto così via



no no no non spera più di salvarci presto così via





*Menire con tali accenti cerca quell'alme afflitta nuo-*

*giusto è mortale alla pietate Quell'Ordo Celeste misericordioso*

*Orco con infocare Ardea di sua vista compiaci co - se si gloria*

*Adagio è uoi che solo Sistenti*



*sieppa curricular richesse e di piacere ingordi in ven-*

*Cose alle prece dell'anime dolenti e - cie - che i sordi*

*dell'humane gran forza fugace ed lampo al fine e di parca gara*

*le un colpo solo porta al far - se mon dan messo di qua -*



-lo al carcere pensava due glaciato accinto

l'alme al cielo fedeli rivolgete lo sguardo e non erudite non nie-

gate il solenne alle lor pe - ne

scendon l'infelici nell'ardente fornace dalla vostra pietà con-

conforto e pace



*largo*

governa — ce. Neve Patria del dolore hanno al  
core fiera selva di tor- menti e fra tanti acerbi mali già mor-  
tali non c'è alcun che di lor mai si vanien — te fra mortali non c'è al-  
cun che di lor mai si vanien — te



Handwritten musical score for three staves. The first staff begins with a treble clef and a common time signature. The second and third staves are bracketed together and begin with a bass clef. The music consists of various note values, including eighth and sixteenth notes, and rests.

*Adagio*

*Memoria*

*Pote' maiestati maiestati à - pie -*

Handwritten musical score for two staves. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef. The music consists of various note values, including eighth and sixteenth notes, and rests.

*ta Sacramenti rei uicenti che attendere: che sarà ciò ch'ad*

Handwritten musical score for two staves. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef. The music consists of various note values, including eighth and sixteenth notes, and rests.



a l'or confondete à un pur sà, nieghe- rà. *Ich* ma-

uetenu monetenu à - prierà. *Quella son io per*

cui à bella peni- sence ad un Pietro negante ad un cor mittere-

dente. Il perdono concesses un Dio Degnato. *Quella in fine son*





io chez voi solo Oricola di superbi mentir minaccia il



Bel giunte noner-te posse trarsi al viso Te sue sacre



te Dagbalti culmini ardenti fulmini



ardenti fulmini pianano ogni or ardenti fulmini pianano ogni or



fra me tempo il Gel ti apre il Gel ti apre: mosti ritar

mosti ritar Sai colpi fatali Del 3-

re immortali Vi fo scudo Del mio seno ogni Digne del

Del io variere no ogni Digne Del Gel io variere



no so vas- so - - veno      Con sì dolce fa-

uella mente bella pietra d'Adamantino cor a voi flagella

A consolar palline questi Angelici Chori con musica cor-

centi vagolanti con pietosi i lor tormen - - ti





*Claro d'Angeli*

*Alma fide soffrite sperate soffrite sperate presto d'arrivo per*

*Alma fide soffrite sperate soffrite sperate presto d'arrivo per*



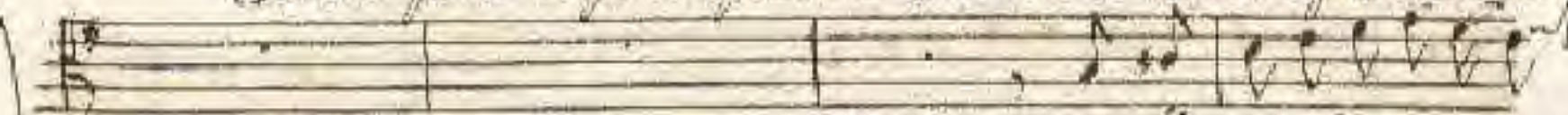
non cessarò per non cessarò

non cessarò per non cessarò

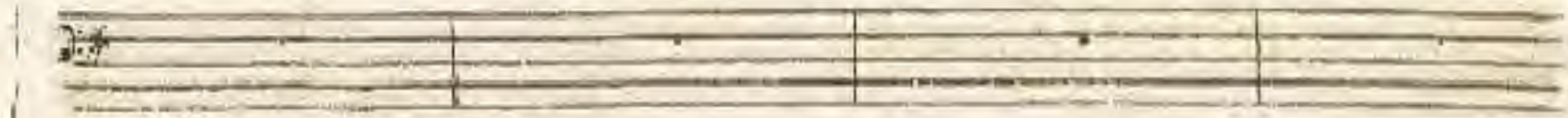




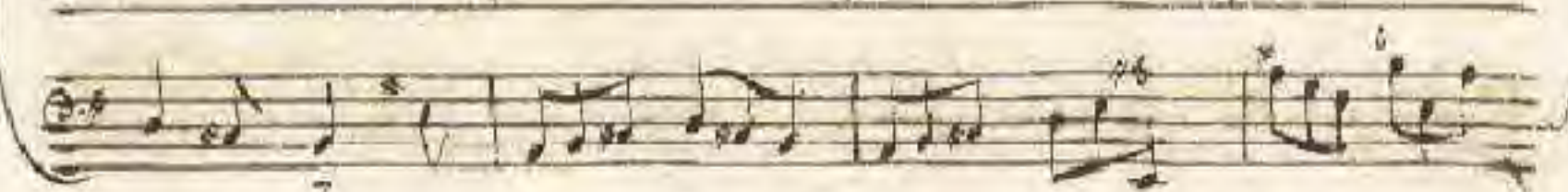
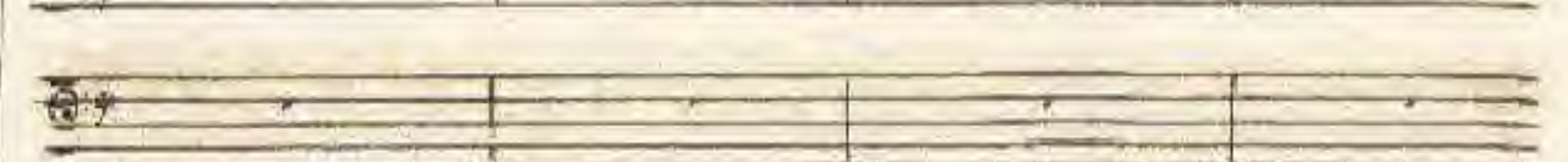
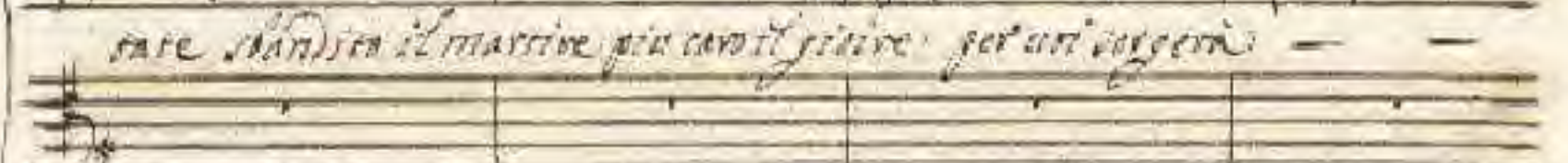
*Dalla pira di porre spietate standro il martire più caro il gio-*



*Dalla pira di porre spie-*







*ivo p' voi s'averà più caro il g'iove per voi s'averà*

*fare stand'ra il mar'ive più caro il g'iove per voi s'averà*



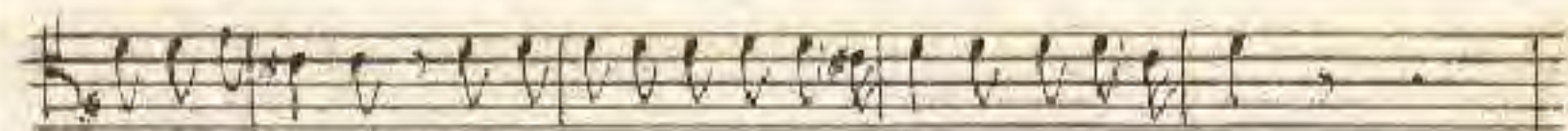
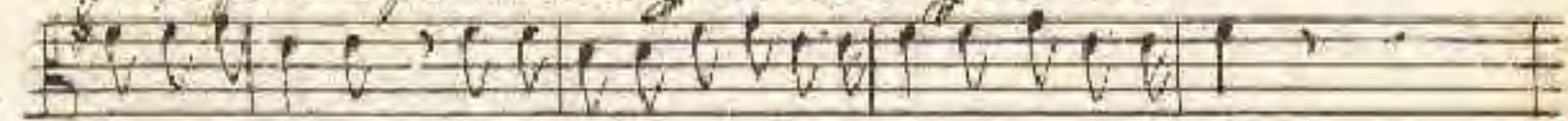
più caro il giorno per noi sorgere argera Alma fide soffrite sperare of-  
 più caro il giorno per noi sorgere argera

Alma fide soffrite sperare of-





*frige sperate presto il duolo y un cessera y un cessera*



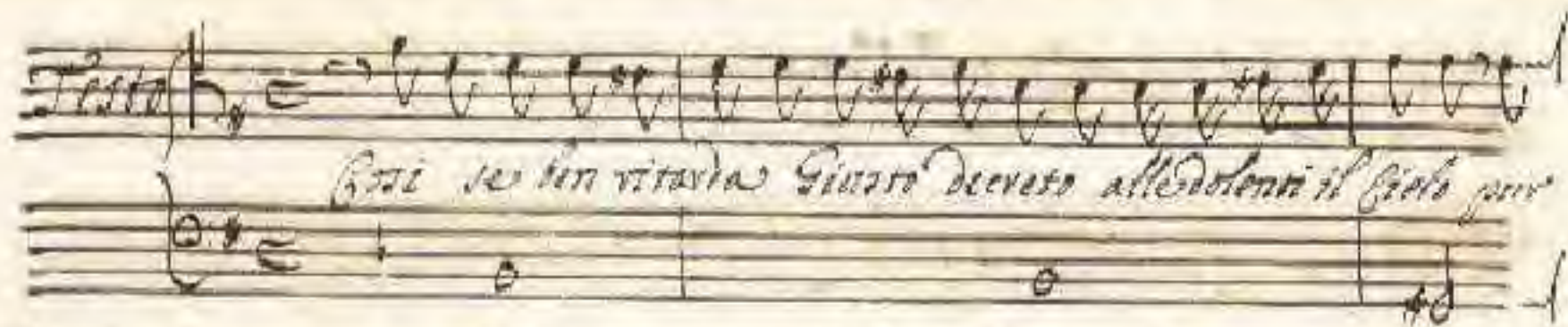
*frige sperate presto il duolo y un cessera y un cessera*









*Testa* 

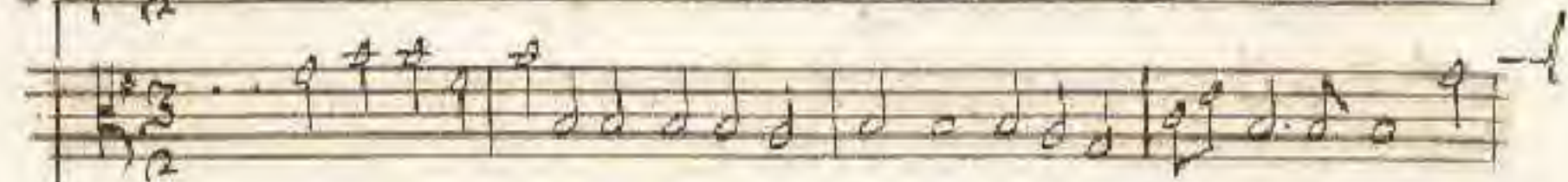
*Costi se ben vitaria Giusto decresso all'indolenti il cielo per*

*istiga le pone Il gradito ristor di certa spene e mentre all'inghe-*

*lieri sembra l'hore fugaci e pigri e lente Poi ingrati vivente corse d'im-*

*rita a sollevar gli estinti spinti da puro zelo e se presero il cie - lo.*





*Propheti*

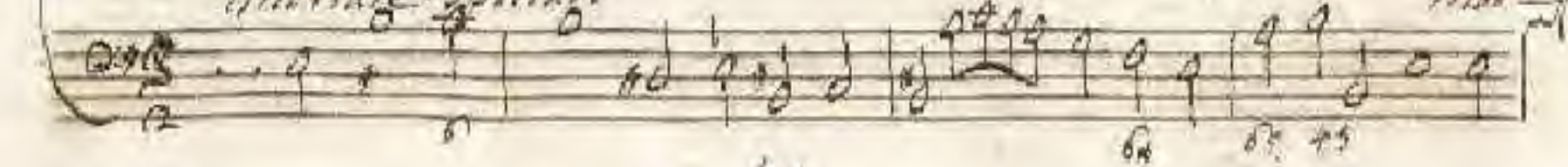
*Imortale spirato*

*mar-*

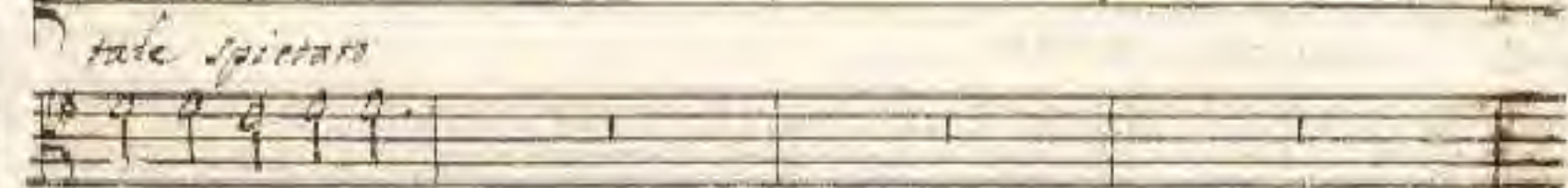


*Imortale spirato*

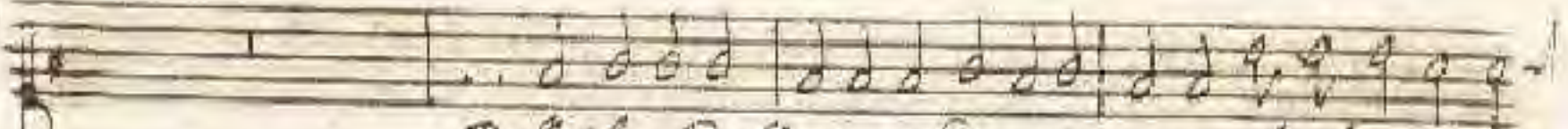
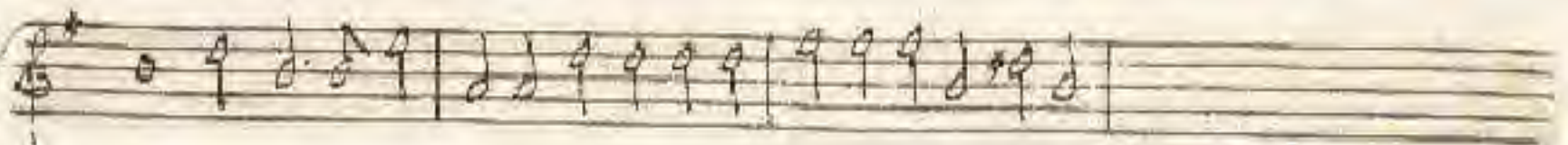
*mar-*



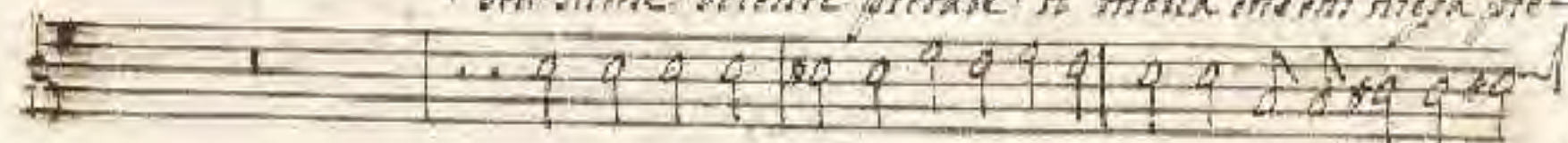








*dell'Alme dolenti pietade si muova che chi nega pre-*



*- ti del misero stato*



*- ti del misero stato dell'Alme dolenti pietade si muova*







ta preta non torra che chi nega preta preta non

che chi nega preta preta non torra che chi nega preta pre-

che chi nega preta preta non torra che chi nega pre-



terra pietra non terra.

pietra non terra.

pietra non terra.

pietra non terra.

pietra non terra.

pietra non terra.

pietra non terra.

pietra non terra.

pietra non terra.

pietra non terra.



Fine with Oratorio



